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COMPLIMENTS TO KATE

..... by MIKE SNELL

To appreciate Max Steiner's film scores is to coincidentally acquaint oneself with a great many of the most important, enduring and enjoyable motion pictures that have distinguished the history of this still newly discovered art form. For it is no secret that the Dean of Film Music Composers had the amazingly good fortune to enlighten the entire cinematic spectrum with landmark scores to an overabundance of milestone films. And even before such towering achievements as ***King Kong, The Informer, The Charge of the Light Brigade, Gone With The Wind, Now, Voyager, The Treasure of the Sierra Madre,*** and numerous others, Steiner's talents found themselves most complementarily allied with the greatness of others. One such alliance, begun in 1932 and extending through 1935, found Steiner scoring the first 8 films of RKO's dynamic new star, ***Katharine Hepburn.***

That the young lady from New England went on to become a "living legend" is an understatement. Still active on both stage and screen, and still holding the performer's Oscar Record (with 11 nominations and 3 awards for "Best Actress"), "Kate" has distinguished herself with a remarkably selective, rather than rampantly prolific career in films which run the gamut from definitive screwball comedy ***(Bringing Up Baby)*** to quintessential modern tragedy ***(Long Day's Journey Into Night).*** At least a full third of her 40 films have become acknowledged classics in their genres, and even in her less than full successful ventures, there can be found at the core a worthiness and interest that have often been absent from the lesser vehicles propelled by other stars of her calibre.

Uniting and extending beyond her individual films is Hepburn's singular screen personality, which was and remains ***the*** archetype of the 20th century's agressively self-determined, yet unabashedly feminine, "new-woman". When asked by ***People Magazine*** in 1976 to account for her continuing popularity, Kate characteristically responded, "I disobey rules that I happen to think are pretty silly, but I obey rules that are absolutely necessary to maintain a civilized standard of behaviour. I'm like the old Flatiron Building. Maybe *it* hadn't been torn down yet, but I have a feeling I'm about to be any minute." Needless to say, Hepburn's intense independence has successfully defied, on more than one memorable occasion, the conventional wisdom regarding star dominance. The "screen teams" of Hepburn and Humphrey Bogart ***(The African Queen),*** Peter O'Toole ***(The Lion in Winter),*** and Cary Grant ***(Sylvia Scarlett, Bringing Up Baby, Holiday,*** and ***The Philadelphia Story's*** trio, with James Stewart) are rarely matched gems of inspired professional compatibility. The chemistry attained in her 9 films with Spencer Tracy continues to electrify with grand mythological intimations, as the characterizations in such films as ***Woman of the Year, State of the Union,*** and ***Adam's Rib*** embody the All-American Couple's aspirations and frustrations with a combined sense of humor and realism that seems destined to be unsurpassed. For all her success with strong male co-stars, Hepburn also shares the distinction, with multi-talented Ginger Rogers, of having conclusively proven (in Gregory LaCava's ***Stage Door***) that two contrasting, yet complementary, types of All-American women could strike up a perfect match without male leads.

Given the high quality of acting, writing (from Ruth Gordon and Garson Kanin to Tennessee Williams and Gore Vidal), and directing (from George Cukor and George Stevens to John Huston and Frank Capra) that permeates the Hepburn filmography, it is hardly surprising to find that many of her films are also distinguished by outstanding musical support. The final years at RKO included Roy Webb's eye-twinkling tour along ***Quality Street,*** as well as Nathaniel Shilkret's nationalistic pomp and circumstance for ***Mary of Scotland.*** Hepburn's arrival at MGM was heralded by Franz Waxman's sophisticated sonorities for ***The Philadelphia Story,*** and promptly surpassed with his haunting score for ***Woman of the Year.*** Bronislau Kaper anticipated the melodramatic innovations of Herrmann and Rozsa with the thundering onslaught of ***Keeper of the Flame,*** while the splendid musical versatility of Herbert Stothart shone forth from ***Dragon Seed,***

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Undercurrent and ***The Sea of Grass. State of the Union*** elicited a stirring fanfare from Victor Young, and ***Adam's Rib*** supplied the once-in-a-lifetime musical combination of Miklos Rozsa and Cole Porter. David Raksin brought his modernistic nuances to bear on ***Pat and Mike,*** while Cy Mockridge added sly percussive undertones to the automated milieu of ***Desk Set. The Rainmaker*** poured forth with Alex North's expansive, tune-filled opus in Americana, and Andre Previn (who also composed Hepburn's stage musical, ***CoCo***) enriched ***Long Day's Journey Into Night*** with sparse pianistic poignancy. A few British composers have done nicely by Kate as well --- ***The African Queen*** travelled to the tune of Allan Gray's rollicking adventurous music. ***Suddenly, Last Summer*** now shocking, now poetic, intensity found added expression in the aural atmosphere of Malcolm Arnold and Buxton Orr. And, ***The Lion in Winter*** earned Oscar #3 not only for Hepburn, but also for John Barry's musical interpretation which emotionally ignites, rather than merely illustrates, the film's histrionic fireworks.

Indeed, there is far more than quite enough here to make a "Classic Film Scores for Katharine Hepburn" recording mandatory as it is still overdue. Needless to say, here as in every other genre of films, any well-informed consideration of "classic scores" inevitably finds ***Max Steiner's*** music leading the vanguard.

Produced by David O. Selznick in 1932, ***A Bill of Divorcement*** found Steiner's "Unfinished Sonata" announcing Kate's film debut under the direction of George Cukor. The film starred John Barrymore in a powerful performance as Hillary Fairfield, who returns home after many years in an asylum for the insane, only to learn that his wife (Billie Burke) has just obtained a divorce and is about to remarry. The free-spirited daughter, Sidney, is caught in the middle; so that both parents can pursue a separate happiness, she ultimately abandons her own marital plans and stays on as a devoted companion to the father she has never really known. In this crucial role, Hepburn remarkably complemented and "held her own" against the "Great Profile". The strength of Steiner's music here is interesting in that there is no commentative score per se. Rather, the music's role is explicit in the story (from a play by Clemence Dane) as it reveals that prior to his hospitalization, Fairfield had begun to compose a piano sonata which has yet to be finished. During the titles, the theme receives a tumultuous and unresolved orchestral treatment which aptly suggests the tense mood of this concise drama. On two occasions in the film, characters finger fragments of the melody at the piano, and it emerges as a symbol of the earlier, happier life which Hillary now hopes to resume. At the end, when he and Sidney have begun their new life together, she proposes that it's time the sonata were finished, and now attempts to complete it herself. Benevolently, Hillary interjects to supply a still more dynamic and satisfying conclusion, with the nobly optimistic music now expressing the nature of their relationship. For "The End" title of Hepburn's auspicious beginning, Steiner's orchestra returns with a quick, final flourish. Early in the film, a characteristic Steiner waltz and Christmas carol arrangements appear as source music, but it is the "Unfinished Sonata" which continues to provide the musical interest in and out of the films. At least on reputable film historian (Homer Dickens in "The Films of Katharine Hepburn", Citadel Press, 1971) attributes the piano solo to W. Franke Harling, whose own composing career is profiled in this Journal. Steiner's own expanded version for piano and strings on the long-deleted "Great Love Themes" recording is now available on ***Steiner Library Tape #247.***

Kate's second film, released in 1933, cast her in the leading role of a well-bred, record-breaking aviatrix, whose unpretentious friendship with a happily married British statesman evolves into a tragic love affair. Colin Clive played the title role of Selznick's ***Christopher Strong,*** scripted by Zoe Akins from Gilbert Frankau's novel, with Billie Burke again on hand as the enduring wife. Under Dorothy Arzner's mood-conscious direction, Hepburn made it patently clear that her fast-talking, strong-willed persona was here to

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stay. Technically speaking, Steiner's score consists entirely of source music, but it's a singularly and subtly impressive instance of interweaving the "right" material into the low-keyed texture of the film's sophisticated and unsentimental visual style. Both pictorially and musically, the main title of this film is remarkably advanced. While the credits are superimposed over a striking, shadowy montage of London by night, Steiner supplies a velvet blue tango which instantly establishes the contemporary setting as it enriches the nocturnal mood and ominously hints at the tragic romance to follow. Several other source tunes also play a part in the love scenes, but the tango remains the focal point, as it provides the dance to which the characters first discover that a detached friendship is not enough. An added opportunity for subtle musical continuity is found here with the revitalization of an old cliche associated with some of the earliest sound films -- i.e., early in the film, a penniless organ grinder appears to play his sad street song outside the house where the protagonists will soon meet for the first time. At the film's conclusion, he is seen again walking past the cemetery where the aviatrix is now buried. This time, his plaintive tones are deftly and immediately followed by the tango's fade-out reprise, as the camera moves in on the headstone which bears the heroine's appropriate motto, "Courage conquers death." Earlier, this inscription receives another interesting moment of musical underwriting: at an afternoon party, Hepburn writes the words into a guest's autograph book, and proceeds immediately to a crucial encounter with Burke, as both valiantly try to preserve their affection for each other despite the affair that is obviously drawing them apart. As the autograph motto is written, the background piano shifts into the "Unfinished Sonata" from ***A Bill of Divorcement,*** enhancing the ironic dignity of the confrontation in more ways than one. The primary tango theme proved similarly durable, and an expanded version is available on ***Steiner Library Tape #224*** as the selection from Warner's 1944 film, ***The Conspirators.***

1933 was also the year of Hepburn's first "Best Actress" nomination and Oscar, awarded for her third film, ***Morning Glory,*** produced by Pandro S. Berman. Kate embodied Eva Lovelace, an aspiring Broadway actress who brings her idiosyncracies to bear upon talented playwright Joseph Sheridan (Douglas Fairbanks, Jr.) and successful producer Louis Easton (Adolph Menjou). Lowell Sherman directed Howard J. Green's adaptation of Zoe Akin's play, and with at most 15 minutes of artfully deployed music, Max Steiner created an underappreciated masterpiece of characterological empathy and irony, with self-contained cues explicating emotionally that which can only be implied visually. In fact, it can be well said that Steiner was innovatively "scoring against" the overt appearances of Hepburn's unforgettably fascinating performance. What we see of Eva Lovelace is an unrefined, insistent little waif, a walking talkathon who tongue-trips "unequivocably" in quest of an acting career which may well be beyond the reach of her unknown abilities. What we hear is a polished gem of an elegant, romantic waltz, but one whose chamber orchestration quietly resounds with echoes of introspective sadness. The film's title is announced with a singularly gentle fanfare, and a playful violin quickly bridges the gap into the beautiful waltz theme. After the credits, we see Eva approaching a Broadway office building, as Steiner quickly quotes "The Sidewalks of New York" over the rhythmic effects of a faraway train, simultaneously establishing the locale and implying that this girl is a stranger in town. As Eva proceeds to stand in awe of the lobby portraits of legendary actresses, the waltz returns austerely, focusing our attention on the ***grandeur*** of Eva's goal. Her unscored experiences inside the producer's office show that the theatrical world can be far more pragmatic, but Eva herself doesn't seem to be noticing. Later in the film, an innocently intoxicated Eva attracts attention at a party by spontaneously reciting scenes from Shakespeare. An aggressive turn of the waltz launches the recitals, and the "Hamlet" soliloquy is enriched with a solemn, brooding adaptation of the opening fanfare. Eva's ensuing interpretation of Juliet is enveloped in aristocratic ardor as Steiner anticipates his memorable love theme for ***The Three Musketeers.*** The waltz is also heard poignantly under two crucial scenes between Eva and the playwright, though ironically

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enough, they are not quite love scenes. Although the audience is aware of Sheridan's genuine affection for the girl, Eva herself is blinded by her dead-end infatuation with producer Easton; the effect of the music here is to ellucidate that naive vulnerability which Eva's self-confidence seems incapable of comprehending. The combined payoff of Hepburn's histrionics and Steiner's scoring comes at the film's conclusion. Eva has had her lucky break, and in the wake of her overnight success, finally realizes that Sheridan has loved her all along. Characteristically, however, her realization of this is a brilliantly awkward (and effectively unscored) moment. What's really confronting her now is the possibility that her success may be merely that of a transient "morning glory". The question is left for both her and us to answer; alone with her dressing maid, Eva responds confidently and eagerly with her hopes for the future, with the waltz now spiralling pathos around her naivete. Finally, a sharply fragile reprise wells up behind Eva's defiant assertion, "I'm not afraid! I'm not afraid! I'm not afraid!" As the picture fades out, the waltz crescendo becomes the fanfare with which it began. The major sequences of this score have been preserved on ***Steiner Library Tape #187,*** with highlights included on Tony Thomas's definitive disc anthology, "Max Steiner: ***The RKO Years***".

By the end of the year, Hepburn and Steiner moved on to and met the challenges of ***Little Women,*** directed by George Cukor. This landmark film and Steiner's musical contributions have received, in ***Max Steiner Annual #8*** the benefit of Philip J. S. Hammond's detailed and incisive commentary which requires little elaboration here. But the significance of Steiner's "Josephine" regarding the development of character leitmotives is well worth recalling, as is the penetrating effect of his opening solo harpsichord drifting into the gradually expansive strings. The impact of Steiner's shimmering female chorus as it sustains Beth's last words, and then vanishes abruptly at the moment of her death, is one of stark, yet empathetic, tragedy on the highest level. And while this is predominately a score of extremely delicate texture, it is interesting to note that when larger forces are deployed, as in the turbulent music behind Jo's rejection of Laurie's proposal, they are skillfully softened in the sound "mixing" so as to blend with the overall score's intimate tone. Then and now, ***Little Women*** comes alive with one of Hepburn's most enchanting performances that's reflected in the delights of Steiner's score. His "Great Love Themes" rendition of "Josephine" lives again on ***Steiner Library Tape #247.***

Steiner's shortest score for a Hepburn film followed in 1934, with ***Spitfire*** produced by Merian C. Cooper and directed by John Cromwell. Ralph Bellamy, Robert Young, and Sara Haden supported Kate in her "offbeat" role of Trigger Hicks, a backwoods tomboy faith healer who finally comes to doubt her own powers, but only after she has made a profoundly personal impact upon Bellamy's skeptical and urbane outsider. This having been one of the composer's most prolific years (crediting him with over 35 films), it may well have been time and other commitments which confined Steiner's scoring to the prelude and fade-out. On the other hand, the impressively understated realism of Cromwell's direction and the controversial script by Jane Murfin and Lula Vollmer suggest that the scarcity of music was deliberate. Viewed today, ***Spitfire*** implies that more extensive scoring might have occasionally enlivened the pace of this interesting film; on the other hand, the absence of music serves to emphasize the low-keyed, existential mood. In any case, Steiner's prelude is no arbitrary filler, but an intelligent composition which divines both the characterological and atmospheric keynotes of the film. As the titles are superimposed over serendipitous shots of the mountain valley, a rural hymn for orchestra is gradually spiked with and eventually overcome by the folksy witticisms which set the stage for Trigger's boisterous, rock-throwing entrance.

By the end of the year, Steiner was thoroughly into his exquisitely extensive score for ***The Little Minister.*** Producer Berman put ***Little Women*** adaptors Sarah Mason and Victor Heerman to work (along with Jane Murfin, Jack Wagner and Mortimer Offner) on Sir James M. Barrie's story, with Richard Wallace directing a

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"who's who" of character actors (Alan Hale, Donald Crisp, Andy Clyde, Beryl Mercer, Mary Gordon, Frank Conroy) and personable John Beal in the title role. As for Hepburn's Lady Babbie, one doesn't so much watch this tour-de-farce performance as try to keep up with it while her elegantly impertinent "gypsy" tackles social unrest and ostracism with ethereal abandon. Set in a small Scottish village of the 1800's the picture encompasses adventurous intrigue, sentimental romance, character comedy, and some slyly suggestive gems of anachronistic scatology. In other words, a film of such gloriously grand Hollywood craftmanship that it requires nothing less than the music of Max Steiner to perfectly complete. In doing so, the composer created the intermediary between his surrounding scores for the John Ford classics. ***The Lost Patrol*** and ***The Informer.*** All three share in the innovatively extensive use of regional melodies and leitmotives to evoke and sustain a story's precise mood and milieu. Yet ***The Little Minister*** also differs from the Ford films' tragic realism --- here, the indigenous authenticity is embellished with optimistic insight that aspires to become a sumptuously "storybook" textured orchestral suite. It begins to the tune of sparkling church bells which harken the stirring orchestral statement of a Scottish ballad that introduces us to a gallery of cast portraits. These are enriched with the simultaneously religious and romantic sound of the score's principal theme, whose conclusion invites a witty bagpipe to assert itself. The titles end, and the bagpipe motif trails off into the whistling woodwinds and happily restless strings which accompany the Minister into his new parish. In less than 3 minutes, we've heard more than four melodies, but there's more to come when the mysterious Babbie is first spotted elusively singing her gypsy song on the Sabbath. Orchestrally, this tune will come back to haunt in both playful and introspective treatments; in the scene where she attempts to lead a workers' revolt, it even becomes a rousing charge against the onrushing martial percussion. As the film progresses, the amiably antagonistic relationship between Babbie and the Minister arrives at a true romance. But it's impeded by the misunderstandings of more narrow-minded parishoners, leading Babbie to feel that she can best serve her loved one by leaving him. New motives are woven into the musical tapestry, overtly delineating the film's minor characters. Yet so intricately do they flow to and from the major themes that the score achieves a uniquely integrated "sound" which reconciles the emotional fluctuations of the film as a whole. One of the film music's most penetrating moments is inspired by Babbie's guilt-stricken attempt to lose herself in an intended marriage to her well-meaning, but bland, benefactor. Over, rather than under, the glorious shot of her bridal gown fitting, Steiner's shimmering vibraphone viscerates the conscience with a new melody that's extended by the strings to equate the nobility of her dilemma with its sorrow. And when it's heard again at the end of the film as Babbie breaks the engagement and returns to the Minister, this lovely theme instills rejection with compassion. ***The Little Minister*** can magnanimously boast of both Hepburn and Steiner at their extraordinary best. In fact, the composer was so attuned to and inspired by the performer that he was also moved to create and record a special piano waltz which he dedicated to her. The dynamically delicate tribute and a suite of the major themes are a wonderful part of the ***"RKO Years" album.*** All that and more make ***Steiner Library Tape #178*** a treasured part of film music history.

In 1935, Hepburn and John Beal co-starred with Charles Boyer in Berman's ***Break of Hearts,*** directed by Philip Moeller. This film about an aspiring composer (Kate) and her alcoholic conductor-husband (Boyer) has been regarded by many critics as the least memorable of Hepburn's RKO Pictures. Unfortunately, this now rarely distributed film has eluded the attention of this commentator. But as noted by film historian Homer Dickens, Steiner's own contribution did not go unrecognized by critics at the time. Regina Crewe of the New York American was prompted to note in her review that, "The musical direction of Max Steiner is superb, and the impressive harmony is a mighty help to the film." ***Steiner Library Tape #246*** includes the composer's characteristically intimate love theme, stated delicately by strings and woodwinds, and also trans-

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formed into a brassy "pop" arrangement replete with rollicking piano and cushioning strings. The tape also features his rousing rendition of the Grand March Finale from Tchaikovsky's Fifth Symphony.

This year also witnessed the inspired denouement of the Steiner-scored Hepburn films, with ***Alice Adams*** earning Kate her second Oscar nomination in the title role of the Booth Tarkington novel as adapted by Jane Murfin, Dorothy Yost and Mortimer Offner. Once again, producer Berman surrounded his star with the best of everything RKO had to offer. Cast as Alice's parents and brother were Fred Stone, Ann Shoemaker, and Frank Albertson, respectively, with Fred MacMurray as her well-bred suitor, and Hattie McDaniel as the hired cook for the film's comically classic dinner fiasco. Especially memorable was the feature film debut of director George Stevens, whose exceptional knack of fusing comic, dramatic, and romantic elements was perfectly suited to the pictures blending of social satire with an affectionate tribute to American middle class values.

Interestingly enough, at least several prints still in distribution do not credit Steiner, and cite "Music Director: Roy Webb". Apart from his ASCAP listings, however, Steiner's involvement is obviously apparent in the primary waltz theme which later received lyrics by Dorothy Fields as "I Can't Waltz Alone". Whether Webb merely conducted or also supplied some of the cues is unknown here, but in any case, the result was a distinguished score that speaks highly of both artists.

In contrast to the all-encompassing leitmotives of ***The Little Minister,*** the score for ***Alice Adams*** is extremely selective and attuned to its director's sense of realistic irony and understatement. Thus, no accompaniment is necessary for McDaniel's dinner tour-de-farce, whose hilarity is heightened by the long, hot summer silence. Similarly, the running sub-plot between Mr. Adams and his life-long employer (Charles Grapewin) rings true in its realism; affectionate music is withheld until their conflict resolves with the intervention of Alice. It's around her overtly frivolous, but inwardly earnest, personality that the score revolves. Indeed, the approach is an extension of the ***Morning Glory*** concept, with the "so sweet and yet so sad" (to quote Alice) quality of the music revealing depth in the character's affectations and fantasies, and sharpening the contrasts between them and their day-to-day environment. Also, like Steiner's classic "Mildred" theme from the earlier ***Of Human Bondage,*** the waltz here is openly developed as "source" music, and as such becomes even more so explicitly "attached" to the emotional relationship of the characters.

After its serious statement under the titles, the theme becomes breezy and light-spirited as Alice is shopping around for a bouquet beyond her family's financial grasp. Playful variants evolve as she opts instead for personally handpicked violets and makes eager preparations at home for the grand ball to which she has just barely managed to be invited. The waltz proper returns, as source music, at the party where she meets and dances with Arthur Russell (MacMurray), with whom she will soon fall madly in love. The ball sequence is also distinctive in its sly use of the other dance arrangements to enliven the comic plight of "wall-flower" Alice as she tries to draw attention to herself. Subtle violin and percussive flourishes in the natural context of a dance number add perfectly timed strokes to her coy gestures with bouquet and powder puff. A most effectively uncomfortable jitterbug adds to the humor as she dances with well-meaning, but nonetheless toe-crunching, Frank Dowling (Grady Sutton). In fact, closer scrutiny of the more sedately moving extras in this scene implies that it was originally choreographed and filmed to other, less "custom-tailored" music, with the score subsequently supplying the right touch of burlesque. But the dignified waltz remains the score's fountainhead, and it returns for the one of the film's longest and most fascinating cues, as Alice, en route to seek secretarial employment, unexpectedly meets Arthur again. Characteristically, she conceals her true social status and purpose downtown; as Arthur escorts her home, Alice's off-guard, non-stop chatter becomes

another one of Kate's most virtuoso moments. Making it happily harder for Arthur and the audience to keep up with Alice is the now rapidly rippling waltz as it races along with her velvet verbiage that discreetly slips in a homage to ***Morning Glory*** via "Romeo and Juliet" quotations with slyly reminiscing accompaniment. A textbook example of perfectly matching the musical pitch with the performer's, this sequence brilliantly burns Alice's candle at both ends, conveying attentive presence, but also arousing empathy with her foible of injecting illusions upon honesty. Near the end of the scene, as it cuts ahead to Alice's colorful brother arriving in front of the house, the waltz is effectively interrupted with a split-second jazz punctuation. Some might regard this as "mickey-mousing", but even so, it works to remind us of the all-too-easily shattered frailty of Alice's fantasies. The device is used once more as a conversation between Alice and her mother, underscored introspectively with the waltz, is interrupted by the brother as he passes along the porch. Again, the interesting jazz break serves less as a motive for his character than as a way of momentarily bringing her back down to earth.

But fortunately, not for long, part of her complex charm is that she does maturely evolve, but can still retain her romanticizing naivete. The ironic use of serious music behind a comic punchline provides a most fitting final payoff. The film ends after a series of now resolved, but previously embarrassing, domestic crises. Alice steps wistfully onto the porch, assuming that Arthur is gone from her life for good. But he has quietly waited and the bittersweet waltz overwhelms as he declares his love for her. True to form, all she can say are two words which are also an apropos exclamation in response to the overall and everlasting joy that distinguishes both the separate and combined talents of Katharine Hepburn and Max Steiner: "GEE WHIZ!"

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FOOTNOTE FROM PHIL HAMMOND:

I enjoyed very much seeing Katharine Hepburn and Laurence Olivier in ***LOVE AMONG THE RUINS*** On British television recently. Produced in England in 1974, the film was apparently denied theatre release despite being a top-notch 100-minute romantic comedy, directed by George Cukor and endearingly scored by John Barry (who curiously enough began his main melody with the first 6 notes from Stephen Foster's "Nellie Bly", the same as Max Steiner did in his famous "Josephine" theme in LITTLE WOMEN).

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The tapes mentioned in the article by Mike Snell are all available from:
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"PLAY THE PART THAT I LIKE"

by MIKE SNELL

Film music's greatest composers are distinguished, not only for their individual scores, but especially for the individual styles which unite their separate works. The "art within an art" has created and is still creating important compositional careers whose total outputs continue to resound with universal implications in their emotional commentary on the human condition. And their capacity to combine thematic accessibility and structural complexity enables serious film music to excite attentive listeners without, as well as within, its original motion picture contexts.

Understandably, artists are most readily associated with their most outstanding achievements, but this does not necessarily mean that their lesser known efforts should be simply forgotten. Additionally, outstanding as a given artist's style may be, our appreciation of it can be enhanced by looking more deeply into its components rather than merely taking them for granted. No artist creates in a cultural vacuum, and indeed, among the best are those with a genius for responding to and expanding upon the innovations and influences of their peers, both preceeding and contemporary.

To apply such assumptions to Max Steiner is to rediscover a composer whose style is, indeed, fundamentally rooted in the optimistic heritage of European romanticism, but also far more adaptable and universal in its insight than is sometimes acknowledged, even by admirers. "Versatility" seems an understatement when one recalls his leaps, in 1933, from the modernistic dissonance of ***King Kong*** to the gentle Stephen Foster-isms of ***Little Women*** and the brassy, rhythmic flavor of his musical direction for ***Flying Down To Rio.*** And in later years, with such scores as ***Beyond The Forest, The Glass Menagerie, A Summer Place, Ice Palace,*** and others, we can vividly hear Steiner reflecting, and in some instances, shrewdly anticipating, various changing moods in the scoring and film-making of those times.

With these and other facets of the composer in mind, this commentator hopes that forthcoming issues of the newly expanded ***Max Steiner Journal*** will invite many appreciative looks, both into his catalog of many memorable, but lesser-known, scores, and at the interaction and development of scoring approaches as they chronologically evolved with the inspirations of Steiner and his fellow film composing giants.

Thus, we might, for example, take a closer look at the overall film scoring accomplishments of a year such as 1940. On the one hand, it can be rightfully noted that the decade to follow was launched with the grand, romantic style of scoring at its peak. Thanks to Erich Korngold's ***The Sea Hawk*** and Alfred Newman's ***The Mark of Zorro,*** swashbuckling never had it so good. The same can be said about fantasy film scoring, courtesy of Miklos Rozsa's ***Thief of Bagdad,*** while Franz Waxman's ***Rebecca*** gave the year a landmark in gothic suspense. Meanwhile, the American West was explored with the melodic sweep of Newman's ***Brigham Young,*** along with Steiner's ***Virginia City*** and ***The Santa Fe Trail.*** And of course, Warners was bringing 19th century Europe back to life in such films as ***All This And Heaven, Too*** and ***Dr. Ehrlich's Magic Bullet,*** both of which demanded - and received - the sort of sumptuous symphonic scoring that can only and best be described as "pure Steiner".

On the other hand, however, 1940 is no less distinguished for several milestones in the unmistakable direction of modern scoring innovations. The auspicious debut of Bernard Herrmann with his ironic and impressionistic score for ***Citizen Kane*** bears more than enough witness to this fact. But of comparable import is Aaron Copland's poignant pastorale, ***Our Town,*** whose ambitious harmonics and instrumental economy continue to serve as a veritable "textbook" for many of the finest present-day composers. Additionally, Franz Waxman's treatment of ***The Philadelphia Story*** still commands attention as a singular score which is, on one hand, very sparsely deployed, but on the other, immediately distinctive with its "pop" styled theme that so perfectly establishes the film's sophisticated mood and characters. Nor can any intelligent assessment

of scores which were "ahead of their times" understate the unprecedented significance of Steiner's contribution to ***The Letter,*** which provides, both as a film and in its music, a phenomenal "meeting ground" between the grand, "Golden Age" approach to film-making and the modern subtleties of psychological suspense. There appear to be few, if any, subsequent scores in the genre which do not display the influence of Steiner's ingenious ability to burn Bette Davis' candle at both ends - the emotional milelage accrued from the sweltering, percussive atmospherics is matched by the omnipresent sense of guilt, deceit and anxiety which arises with every twisted turn of the conscience-killing main theme. At the climax, the latter finds unforgettably effective expression as it's skillfully juxtaposed upon background "swing" music, and inexorably droned into final collision with the quietly avenging Oriental motif.

While ***The Letter*** can be rightfully regarded as Steiner's most important and innovative score in 1940, that year found him creating at least one other "modern" oriented composition which is generally overlooked, but truly deserves not to be. It is not a radically influential score, nor one of extensive scope on ***The Letter***'s scale. Indeed, while it's a solid, perceptively restrained score, its real point of interest lies less in individual cues and scoring concepts than in the overt musicality of the piece-de-resistance. It is ***City For Conquest.***

Anatole Litvak produced and directed this Warners film which memorably starred James Cagney and Ann Sheridan. Set in New York of the mid-1930's, John Wexley's screenplay from the novel by Aben Kandel concerns the separate career struggles of two closely devoted brothers - Cagney, in top form, as the amiable truckdriver who reluctantly turns to professional boxing at the encouragement of promoters, and as a way of keeping himself in the eyes of the now-successful woman he has loved since their lower-class childhood days; and Arthur Kennedy, in his impressive screen debut, as a talented composer who finds popular and Broadway success, but also longs for the deeper, and less widely appreciated, expression of symphonic concert music.

Coupled with the three leading performances and direction are two top cinematographers (James Wong Howe and Sol Polito) and several stalwart supporting actors (Frank McHugh as Cagney's best friend, Donald Crisp as his understanding boxing manager, Anthony Quinn as the highly talented, but personally shallow, dancer who brings Sheridan into his act, and Elia Kazan as an old neighborhood chum who tragically tries to change his usually bad luck by "making it" in the underworld). These components and the story steer the film in the direction of thoughtful, unpretentious realism - Cagney's overzealous attempt to not be hurt by the apparent end of his romance leads him to undertake a major match prematurely, and the underhandedness of his opponent leaves him seriously blinded. He becomes a newsstand vendor, not grudgingly, but with his characteristic exhuberance and pride for not giving up on life. And his enthusiasm rubs off on his more easily disenchanted brother, who finally perseveres to compose and conduct the symphonic work that has moved within him for years. Sheridan eventually becomes disillusioned with the pitfalls of celebrity, and returns to resume with Cagney a relationship more fulfilling than her unshared "success" had been.

Steiner's score, orchestrated by Hugo Friedhofer and Ray Heindorf, revolves primarily around the evocative material which, in the film, is the composition of the Kennedy character. The limited amount of commentative scoring peripherally quotes "The Sidewalks of New York" and a secondary theme for Sheridan, as well as "montage" adaptations of various standard tunes associated with her dancing career (coincidentally enough, she is first "discovered" to the beat of Con Conrad and Herb Magdison's "The Continental", which, of course, was introduced and immortalized under Steiner's musical direction for ***The Gay Divorcee***). Mostly, however, the cues associate with the relationship between Cagney and Sheridan, along with the aftermath of Cagney's blindness. The thematic material here is that of what will finally become Kennedy's "Magic Isle Symphony".

"Play The Part That I Like"

by Mike Snell

He envisions it as expressing the human aspirations and understanding which are absorbed into and transcend the hustle-and-bustle of the close, yet distant, city. Its central theme combines a poignant "blues" feeling with proudly sweeping assertiveness - music which equates introspection with strength in a 20th century idiom. The character and the dramatization of his musical career imply strong influences of George Gershwin, and Steiner (who had conducted various Gershwin Broadway musicals in the 20's) eclectically pays homage by incorporating the sort of ardently ambling chordal progressions and rhythmic devices that readily recall the famous "Rhapsody in Blue", "Concerto in F", and the other well-known works of that highly influential and singular composer.

Yet the theme itself staunchly stands out as Steiner's own, with its sharply smooth and angular strokes progressing from the earlier "Symphony Moderne" from ***Four Wives*** (1939), and looking ahead to the modernistic love themes from ***The Big Sleep*** (1946) and ***The Fountainhead*** (1949). But most of all, it is a powerfully memorable melody that awakens the conscience to infinite implications of tragedy, romance, triumph.

Very early in the film, it becomes just as much, if not moreso, associated with and vital to Cagney's character. To see the film is to become haunted with the memory of those scenes where Kennedy, working diligently at the piano in their apartment, is beckoned to by Cagney as he wanders in thought by the window: "Play the part that I like," referring, of course, to the profoundly straightforward Steiner tune. Nor does one easily forget the sequence where Kennedy begins to play the piece seriously at a party filled with inattentive sophisticates, and must resort to a machine gun paced jazz version to obtain their appreciative response.

And then there is the climactic orchestral concert performance which runs over five uninterrupted minutes. Of course, this is technically a tone poem or movement rather than a full "symphony"; nevertheless, its self-contained extended development is more than sufficient to epitomize the potentials of a "concert-within-a-film", and sadly remind us of what has been lost with the total absence of this sort of picture in recent years. Of course also, the work invites comparison to Steiner's other, and better known, "concert-within-a-film". It may well be said that the beautiful "Symphony Moderne" is ultimately the more formally cohesive and representative of this fundamentally romantic composer. But it might also be well said that the "Magic Isle Symphony" holds the upper hand in terms of instrumental color; along with Steiner's unforgettable theme and the Gershwinesque foundations, there are those viscerally vigorous outbursts which suggest the rampant roar of subway trains, with the jazz-flavored brass and saxes revealing brighter facets of the composer's famous "locomotive sound" that would later find ultimate tragic expression in the scores for ***Since You Went Away*** and ***Beyond The Forest.***

But the primary theme overcomes the colorful onrush, bringing the piece to an uplifting conclusion. After the concert, when Sheridan returns to Cagney at the newsstand, the melody returns in the commentative score as a softly stirring, nocturnally enveloping, chorale which echoes Cagney's optimistic assessment of the renewed relationship, and adds miraculous depth to the brilliant photographic effects which reveal the blind man's capacity to perceive the image of his loved one, even though he can no longer see her. For the "End Cast" titles, the theme is reprised, not in standard symphonic dress, but with an upbeat "big band sound" arrangement (an approach also used in 1940 by Roy Webb for the end cast music of ***Kitty Foyle***), an appropriately unexpected postscript to this singularly surprising score.

After all is said and done, however, even the most appreciative and evocative commentary on such a fine work of film music is no substitute for experiencing the creation firsthand. Fortunately, the excerpts preserved on Steiner Library Tape #198 fulfill the need by beginning with the full concert performance as heard in the film. Next is the added treat of an almost 7 minute piano solo (which does not appear in the film

by Mike Snell

in its entirety); this not only incorporates all of the orchestral version's material, but also meanders briefly into the beginnings of a secondary theme. The definitive "love theme" arrangement with its haunting string and piano textures follows, and the suite concludes with a symphonic swelling of the "Sidewalks of New York". In content and style, Max Steiner's score to ***City For Conquest*** is not-to-be-forgotten music for enjoyment.

.....

RAMBLING WITH SNELL .....

To me, enjoyment doesn't have to be confined to the absolutely "great works", and conversely, even with the real masterpieces, I think we can recognize possible limitations in them within diminishing our overall appreciation. The latest case in point is John Williams' "STAR WARS", and if anyone hasn't seen it yet, or heard the double record album on 20th Century Fox, then by all means do so. Chalk up another coup for Williams, and again, one which is far too ingeniously complex to simply take for granted.

Both musically and in the context of their films, I personally think that William's "Black Sunday" and especially Goldsmith's "Islands in the Stream" are even worthier current scores, but I don't think anyone can really be dissatisfied if this year's music Oscar goes to "Star Wars", what with Williams' having the sheer ingenious gall to come up with 90 minutes of music that is not so much "science fiction" scoring as it is, in effect, a blatant and appropriate "homage" to Korngold. Personally, I'm a bit disappointed that Williams somewhat softened up during the action climax per se. Of course, he makes up for this at the finale, and of course also, the role of the sound effects during the earlier climax detract from the opportunities for any real musical dominance at that point.

I really can't knock Williams for sticking by his own subtly formalistic guns, and when it comes to the ultimate impact, this is truly a film where it's worth paying the admission just to hear the opening and end credits. From that standpoint, the rest of the score is a bonus, but as imaginative and effective as any film music lover could hope for. Maybe there was some reason to under-appreciate Williams in the past, but I don't see how anyone can hear this and not be left over-awed by his talent. At the same time, I am a bit disturbed about one possibility, which is no reflection against Williams, but gets back to the point of mine, that is as far as I'm concerned, the "Star Wars" score deserves all the praise it can get, but I hope it won't be for dubious reasons and/or at the expense of other scores: that the impact of the title theme will immediately effect many people moreso than the serenity of a score like Goldsmith's "Islands" is understandable, but I hope we won't find ourselves expecting this same sort of impact from all pictures and scores, and proceed to overlook scores of perhaps less immediate impact, but also perhaps greater subtlety.

EDITOR NOTE: The STAR WARS score is the type STEINER/KORNGOLD may have given us.

NOTE: "Rambling with Snell" will be a regular feature of our Journal.

IN MEMORIAM

Joan Crawford

1908—1977

HONORARY MEMBER
OF THE
MAX STEINER MUSIC SOCIETY

The staff and membership of the MSMS were saddened by the news that our beloved Honorary Member Joan Crawford passed away leaving behind a legend in the Hollywood Films.

Born Lucille LeSueur, Miss Crawford went to Hollywood from Broadway musical shows. She got her start as a night club dancer and while waiting for a chance before the cameras won a number of prizes as a Charleston dancer.

Her first movie was in 1926 with Zasu Pitts and Lilyan Tashman, "Pretty Ladies."

In 1945 she displayed her versatility in the movie ***MILDRED PIERCE*** which won her an Oscar. The film was enhanced by Max Steiner's gorgeous music.

Miss Crawford made 80 movies in her career and she was a fan of her own films watching them on the late night TV screens.

In private life she was realistic, down to earth. But around her was an aura of glamor and sentiment.

Some of her great films are listed below:

Possessed	1931	Susan and God	1940
Grand Hotel	1932	Above Suspicion	1943
Rain	1932	Mildred Pierce	1945
Dancing Lady	1933	Humoresque	1946
Chained	1934	Daisy Kenyon	1947
I live My Life	1935	Flamingo Road	1949
The Last of Mrs. Cheyney	1937	Sudden Fear	1952
The Bride Wore Red	1937	Johnny Guitar	1954
Strange Cargo	1940		

She appeared in seven films with leading man Clark Gable.

MISSED BY ALL MSMS MEMBERS

THE MAX STEINER AWARDS FOR 1977

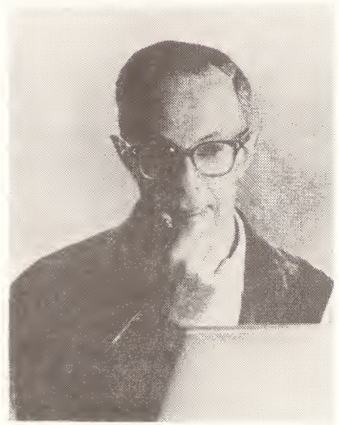
Presented by the Max Steiner Music Society

Dimitri Tiomkin
1899-

HALL OF FAME AWARD

FOR
Contribution of Distinguished
Film Music
in the field of Arts and
Sciences
awarded for untiring effort in the composition of film music, adding dignity and classical artistry to the background of motion pictures.

We are more than proud to be able to present Mr. Tiomkin with this award for the many great melodies that he brought to us by means of the film soundtrack.



Ernest Gold
1921-

ANNUAL MAX STEINER AWARD

FOR
Composition and Presentation
of Distinguished
Film Music
and for his inspired contributions in this field of arts and sciences.

We appreciate the great work of ERNEST GOLD on one of the finest scores for the Silver Screen;
EXODUS
which will live on in filmusic history. His lastest is "THE IRON CROSS" now showing in many cinemas.

LETTERS FROM OUR AWARD WINNERS

27th April, 1977
Paris, France

Dear Mr. Bender:

It was indeed a wonderful surprise to receive your birthday greetings and will you kindly accept my deepest appreciation and profound thanks for the Max Steiner Hall of Fame Award.

It also brought to me the unforgettable memory of my association and work with Max, who covered me with kindness, love and wisdom, and I send you my sincere best wishes for the continuous success and activities of your Society, which is perpetuating the memory of this great man.

With appreciation and respect,

Yours sincerely,
DIMITRI TIOMKIN

****

May 9, 1977
California

Dear Mr. Bender:

Thank you for your letter of May 7, 1977. I am delighted to be this year's recipient of the Max Steiner Award and would like to thank you and the voting membership for this signal honor.

I vividly recall sitting in a small neighborhood movie house in Vienna as a teen-ager, enchanted by Max's score for The Garden of Allah. I resolved right then and there that one day I would visit the United States, for Hollywood was the U. S. for me then as, indeed, Max Steiner was Hollywood.

Little did I know that one day I would not only visit the United States but would live and work in Hollywood myself. Receiving an award bearing Max Steiner's name exceeds by several million light years the dreams I harbored in those early days in Vienna.

You can surely see why winning this award is particularly meaningful to me.

Once again my sincere appreciation for this honor.

Cordially,
ERNEST GOLD

THE CAREER OF ERNEST GOLD WAS PUBLISHED IN OUR WINTER 1973 NEWSLETTER.

DIMITRI TIOMKIN

BY
ROBERT JORDAN

DIMITRI TIOMKIN was born in Russia on May 10, 1899. He was a child prodigy, and a graduate of St. Petersburg Conservatory. After studying music for a time in Berlin, he came to America, where he struck up a friendship with George Gershwin. His film music career began in the early 1930's. Some of his early films include: ***Alice in Wonderland, The Great Waltz, The Road Back, Moon and Sixpence*** and ***The Westerner.***

A more detailed account of Mr. Tiomkin's career appears in the film notes accompanying the recent ***Lost Horizon*** album, a recording only slightly off-target, but ever so welcome.

My "discovery" of his music began with my first soundtrack in 1960. From the first strains of ***The Alamo*** I knew I was hooked on film music, Mr. Tiomkin's in particular. Despite some corniness on the album, the instrumental music has never ceased to give me endless inspirations and enjoyment. His music can soothe and excite. "Raid For Cattle", "General Santa Ana", and "The Charge and Final Assault" are standouts on the album.

In learning more about Mr. Tiomkin I found I always did like his music, creating a sort of deja vu feeling when watching old movies. Unfortunately, much of Mr. Tiomkin's music has gone unrecorded, and a soundtrack collector had to rely on a tape recorder and a television speaker.

To find a new Tiomkin record in the bins today is a rare treat. Years ago one might find ***Friendly Persuasion,*** a 1956 soundtrack with two interesting qualities: Pat Boone's voice is missing, and the "End Title" is on the first side. The music is fantastic.

The Fall of the Roman Empire, 1964 is perhaps Dimitri Tiomkin's most perfect recording on Columbia's Masterworks label, and offering a generous ***16*** selections, two of which: "Pax Romana" and "The Roman Forum" seem to have no end. "Morning", "Dawn of Love" and "Resurrection" are inspired.

The Guns of Navarone, 1961, is a fine recording, and still available. Unfortunately, much of the film's music was sacrificed to make room for Mitch Miller and his chorus, and considerable background music is missing.

The Old Man and the Sea, 1958, won Mr. Tiomkin his fourth Oscar. There are an incredible ***18*** selections. In the film there is a chorus over the end credits, which is not on the album. Why they do this, I don't know. Imagine taking the chorus out of ***Red River!***

55 Days at Peking, 1963, was well-recorded, but should have been on Columbia's Masterworks label. Once again some fine music was deleted from the album to make room for a vocal by Andy Williams that is not in keeping with the film.

36 Hours, 1965, is a superb subtle recording, featuring some excellent piano work that captures all the excitement and suspense of the film.

The Unforgiven, 1960, has a strange fidelity, but "Across the Texas Panhandle", "Search for Abe Kelsey", "The Kiowas Attack" and "After the Battle---End Title" are Tiomkin at his best.

Search for Paradise, 1957, was Mr. Tiomkin's score for a Cinerama feature produced by Lowell Thomas. It boasts a 110 piece orchestra and some vocals by Robert Merrill, but the instrumental pieces please me most, especially "Indus River Fugue".

Giant, 1956, has been enchanced for stereo, and is still available. It has been a popular recording all these years.

Duel in the Sun, 1946, has a broad score, which has never been captured adequately on record. Once the only version available was a four record (10 inch) set on RCA, with Arthur Fiedler conducting the Boston Pops. Even the recent bootlegged copy by Sound Stage Recordings fails to capture "Spanish Bit", or the confrontation between Senator McCanles and the railroad.

Dimitri Tiomkin

by Robert Jordan

Wild is the Wind, 1957, has 15 selections and a main title sung by Johnny Mathis that ***does*** fit the film. The score is rich and atmospheric, and in many ways quite different.

The Sundowners, 1960, is now available by an outfit called Cinema Records, and except for being repetitious, it is a welcome addition to a soundtrack collection.

A rare album on the old Coral label is ***Movie Themes from Hollywood.*** The themes are not taken from the film, unfortunately, and given to us in a melodic treatment. But for awhile this record was all that was available. The selections include: ''The High and the Mighty'', ''The Champion'', ''Strange Lady in Town'', ''Return to Paradise'', ''Dial ''M'' for Murder'', ''Duel in the Sun'', ''I Confess'', ''The Adventures of Hajji Baba'', ''Lost Horizon'', ''High Noon'', and ''A Bullet is Waiting''.

I once had my hands on a 10 inch copy of ***Return to Paradise*** and Gary Cooper was on the cover. But the store owner wanted $25 for it. $25 was a lot then. I thought about running, but decided to pass it up instead.

Circus World, 1964, also a Cinerama picture, is only for dyed-in-the-wool fans of Tiomkin. Of the ***18*** selections, only eleven are his own compositions. Not played too often.

There is another bootlegged record featuring music from ***Town Without Pity,*** which is overly-repetitious, and ***Night Passage,*** which is guilty of omissions.

It is a disgrace more of Tiomkin's scores have never been recorded. He has countless fans out there. It would be nice to have a suite from: ***Land of the Pharoahs, Red River, The Command, High Noon, His Majesty O'Keefe, I Confess, Shadow of a Doubt, Gunfight at O.K. Corral, Cyranno De Bergerac, Last Train from Gunhill,*** or ***Rio Bravo.*** Maybe a piece from: ***The Thing, The War Wagon, Dillinger, Drums in the Deep South, Tarzan and the Mermaids, Tension at Table Rock, D.O.A., The High and the Mighty, Bugles in the Afternoon,*** et al.

The list seems endless, but there is plenty of room in the record bins, and there are many film music buffs like myself flipping through in the hope that we might find something composed by Dimitri Tiomkin.

****

PAUL WESTON PRODUCES EXCELLENT REMAKE WITH *''CINEMA CAMEOS''*

Our Honorary Member, ***Paul Weston,*** famous conductor and arranger, is now making phono records, and one of his finest to come forth is CINEMA CAMEOS. Our Director has listened to it, and considers it of the type we have all desired from years ago when records were done in concert style. The concert-masters of Hollywood's finest studio orchestras played in the violin section on the record and they were: Slatkin (Fox); Raderman (MGM); Shapiro (Paramount); Lube (Warners); Sosson (Columbia). Each play the lead on the particular selections from his or her studio. THE SELECTIONS INCLUDE: ***GONE WITH THE WIND; WUTHERING HEIGHTS; DARK VICTORY; LOST HORIZON; SPELLBOUND; SINCE YOU WENT AWAY; KING'S ROW; NOW, VOYAGER; LAURA;*** and ***FOR WHOM THE BELL TOLLS.***

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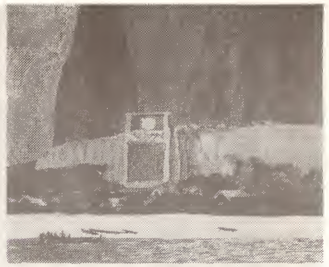
THIS ALBUM IS FULLY RECOMMENDED BY OUR DIRECTOR AS A VERY FINE REPRODUCTION OF AN ORIGINAL ALBUM OF YEARS AGO.

THE MUSIC OF DIMITRI TIOMKIN

Some of the famous TIOMKIN recordings

Main Title

A Boat in the Fog

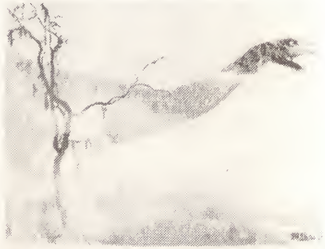

The Forgotten Island

Jungle Dance

The Sea at Night

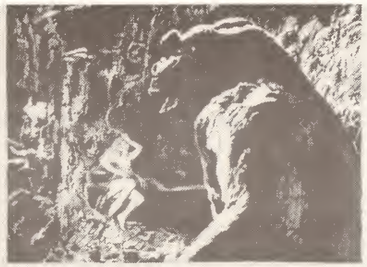
Aboriginal Sacrifice Dance

The Entrance of Kong


The Bronte

Log Sequence

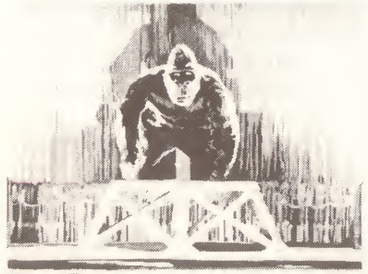
Cryptic Shadows

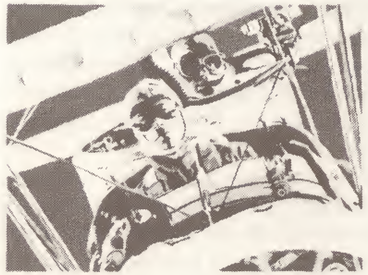

Kong

The Return of Kong

The Cave

Sailors Waiting


Kong Escapes


Aeroplanes

Finale

FAY WRAY

MERIAN C. COOPER

KING KONG

WILLIS O'BRIEN

ERNEST B. SCHOEDSACK

MAX STEINER

—art work "PAV" Pavelek

KING KONG: (1933): THE WINNER AND STILL CHAMPION

BY JAMES PAVELEK

(Wonderful art work on previous two panels is also the effort of James Pavelek)

When United Artists records announced that Max Steiner's classic fantasy score for ***KING KONG*** would be newly recorded by Leroy Holmes some two years ago, film buffs and music scholars alike had every reason to rejoice. Holmes' past credits in the field of motion picture scoring and orchestration seemed to guarantee a definitive interpretation of the work. The result of this venture, however, proved to be a dismal failure, due to perhaps a limited budget. The employed orchestra, reduced to miniature proportions, simply did not have the resources that this awesomely dramatic work demands. As a result, the recording was summed up not too kindly by one critic as sounding rather like "circus music".

It seemed unlikely that another attempt to realize the full potential of this masterpiece would be made. One simply had to be contented with the brief suites recorded by Jack Shaindlin on Decca Records and Charles Gerhardt on the RCA Series, and that was that. But there remained one person who refused to let the dream die----Mrs. Max Steiner herself whose determination to get the job done right finally won out. It is through her efforts that we can now experience anew what has been unanimously acclaimed as the first ***MAJOR*** sound film score. Mrs. Steiner who was executive producer of this album on the Entr' acte label, made our dreams come true at last.

Under the baton of conductor Fred Steiner, Max's brilliant work emerges as an amazingly modern work even in these times. It is no wonder that at the time of its composition it raised a few eyebrows in Viennese music circles, for it is just as innovational in 1933 as Stravinsky's ***Le Sacre du Printemps*** must have been two decades earlier. If Willis O'Brien can be credited as giving the beast his heart, so did Max Steiner's music give him his soul.

Two records of ***KING KONG*** appeared in the same week. The latter work, written by John Barry for the new Dino de Laurentiis production is not without its merits, but compared to Steiner's music which nearly defines the genre, Barry's music is pale and colorless. The love theme, arbitrarily labeled "Arthusa" might have been written for BBC Television commercials. His requiem for the fallen Kong, which requires music of pathos becomes only pathetic and only makes one hasten to the nearest exit.

A comparison of the two films is a textbook example of the difference between the triumph of creative art versus mere mindless technological wizardry. Barry's music, when listened to apart from the film conjures up none of the atmosphere and atavistic premonition of Steiner's score, which is truly a narrative in sound images. The new Entr' acte recording enables the listener to relive the wonder and enchantment of the film for all time.

In the linear notes of the album, each band of music is fully described and explained, and the series of sketches I have made for the center fold of this issue, run in sequence with the linear notes. The album is a double-fold dust jacket of high quality, but the art work could have been enhanced significantly.

This recording is truly the SOUNDTRACK RECORDING of the DECADE.

KING KONG

ORIGINAL MOTION PICTURE SCORE BY MAX STEINER FROM THE 1933
MERIAN C. COOPER-ERNEST SCHOEDSACK PRODUCTION

FRED STEINER CONDUCTING THE
NATIONAL PHILHARMONIC ORCHESTRA

ENTR'ACTE RECORDS: ERS 6504 STEREO Entr'acte Recording Society, Inc. P. O. Box 2319, Chicago, Ill. 60690

Newly Recorded Edition Authorized by the Max Steiner Estate

THE GOOD APE
and
KING KONG IN REFLECTION TO PSYCHOLOGY

THE FOLLOWING TWO LETTERS APPEARED IN THE WEEKLY MAGAZINE HAOLAM HAZE in TEL-AVIV and were CONTRIBUTED BY DR. SAMUEL STERNBERG, Israeli Representative

THE GOOD APE (no. 2055 on 19.1.1977)

Your report on the come back of KING KONG (Haolam Haze 2054) stirred me with nostalgia. I had not seen the film of KING KONG during the year 1933 when it was produced, but I well remember that it was screened in this country during the early forties. A whole generation was raised on the knees of this terrific KING KONG. In my memory are still hidden the deep impressions that this giant ape had put upon me when destroying New York City because of his love for the delicate girl. As far as I can remember the original KING KONG was a much more gentle and human being than this newly created type which is seen in the latest release. Maybe this is one reason why the original stays in our minds as the most loved.

Moshe Gottlieb, Tel-Aviv

KING KONG IN REFLECTION TO PSYCHOLOGY (no. 2057 on the 2.2.1977)

Reader Moshe Gottlieb's letter, which was published in the section a fortnight ago, in response to the comeback of the new KING KONG to the cinema screen soon ("Kong the King", Haolam Haze, no. 2054), is worth special appreciation and attention and you made a nice gesture in publishing it.

Here I would like to point out that today many people around the world share the same feeling and attitude that the artful cinema is capable of enlivening figures which actually are puppets and with it stir up human excitement which is perhaps beyond out regular acceptance. In such a case, which may be regarded as "strange"--, and which to a lot of people may seem unbelievable, one would be wise enough to look after the hidden cause which lies in the additional elements, which are not necessarily seen or even directly accepted with us consciously.

Today there can be no more dispute that the fantastic influence of the original KING KONG should be credited exclusively to the Hollywood composer ***MAX STEINER*** who composed for this film fantasy. Today, again, this music is considered as the birth mark of dramatic music in films in the thirties. In the era of cinema Steiner is rightfully considered as the major and leading foundalist of film scoring, and without him and his talents no KING KONG would have ever long-lived as expressed by our reader Gottlieb.

By the way, the original music to the film KING KONG received renewed performance and recording at a London premiere on last October in which I had the honor to participate. Only now we can actually claim with definite honesty that the monumental composition by Max Steiner received its complete interpretation and revelation--perhaps lifehood. Truly a masterpiece in film music scoring by the DEAN OF FILM MUSIC, OUR MAX STEINER.

Dr. Samuel Sternberg, Ness-Ziona

THE MUSIC OF MAX STEINER

FROM THE SANCTUARY OF THE WHITE ROSE in SUSSEX, ENGLAND
Ron Ashby: Founder—President

In their recent Sanctuary Newsletter: Spring/Summer 1977 we quote:

THE MUSIC OF MAX STEINER

It is a well established fact that music can be of therapeutic value bringing within its enfolding embrace inner peace and tranquility to troubled minds and physical stress so prevalent in current world conditions that beset modern mankind. The healers of the Sanctuary of the White Rose have long recognized the healing compatability contained in music; this then, being the reason why it is used in unison with the laying on of hands and healing treatment practised at the services and clinics.

We are never surprised when patients inform us that they had experienced healing peace enfolding them while listening to the music softly played in the background. Such is the profound impression made upon those who await the laying on of hands that many have requested the name of the composer and the title of the music played. We are pleased to inform you that the name of the composer is: MAX STEINER, responsible during his life time for the music scores of well over three hundred films between 1928-1965.

FOR MORE DETAILS: 132 Chanctonbury Road, Burgess Hill, Sussex England RH15 9HA

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SPECIAL DEDICATION

This first issue of our MAX STEINER JOURNAL is DEDICATED to our **HONORARY PRESIDENT, LEE STEINER.** She has devoted her life to perpetuating the music and the career of her dear husband, our Dean of Film Music, Max Steiner. Without her continued support and devotion to the MSMS we could not have endured for the twelve years that have gone by. The staff and members of the MSMS thank her for her kindness and loyalty to the Society.

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PHIL HAMMOND WRITES: The following titles supplement my lists (in the 1973-1975 Annuals) of film scores by ***Herbert Stothart*** (born September 11, 1885 -- died February 1, 1949): --MADAM SATAN (1930); THE SQUAW MAN (1931); THE SON—DAUGHTER (1932); TURN BACK THE CLOCK and DESTINATION UNKNOWN (1933); THE SPECTACLE MAKER (a short: 1934); BIOGRAPHY OF A BACHELOR GIRL and SEQUOIA (both 1935); MOONLIGHT MURDER (with Edward Ward), MASTER WILL SHAKESPEARE (a short), THE DEVIL IS A SISSY and THE ROBIN HOOD OF EL DORADO (all four 1936); OF HUMAN HEARTS (1938); COME LIVE WITH ME, SMILIN' THROUGH, ANDY HARDY'S PRIVATE SECRETARY and MEN OF BOYS TOWN (all four 1941); THREE HEARTS FOR JULIA (1943); SON OF LASSIE (1945); DESIRE ME (1947) and THREE DARING DAUGHTERS (1948).

THE CAREER OF W. FRANKE HARLING (1887-1958)

by PHILIP J. S. HAMMOND of Bexhill, England
MSMS Special Feature Editor

In the autumn of 1930, RKO-Radio studio executives tried to hire W. Franke Harling to write a background score for CIMARRON, their most expensive film to that time, but, as Max Steiner mentions in his autobiography (''Notes to You'') ''Franke was busy at Paramount and couldn't accept the job.'' Composers were thin on the ground in Hollywood in those early-Talkie days, and so Steiner, the new Head of RKO's Music Department (he had been engaged the previous year as an orchestrator), was asked to try his hand at composing a score. ''Don't spend too much money,'' they told him, ''and if we don't like it, we'll get somebody else to do it over. Just give us enough so we can have a preview.'' Steiner scored the picture in fine fashion within the limits set by his studio, and it previewed at the Orpheum Theatre to rave press notices, some of which singled out his (uncredited) music for particular praise. His score stayed in the picture. CIMARRON, Max's ''real beginning in Hollywood'', went on to win the Best Film Academy Award, and to become the top money-spinner of 1931 in both America and Britain. It conferred major studio status upon RKO, made a star of Oscar-nominated Irene Dunne, and totally revived Richard Dix's declining film career.

RKO's first choice of composer, William Franke Harling, a talented, sophisticated and thorough musician, was born in London, England, on January 18, 1887--a year and country which were to see Queen Victoria's Golden Jubilee celebrated with much splendour and rejoicing. His family emigrated in 1888 to the U.S. He received his musical training at New York's Grace Church Choir School and, returning to England, the Royal Academy of Music, London. He specialized in the organ, and when he was twenty his proficiency gained him the appointment of organist and choir director at the Church of the Resurrection, Brussels. From 1909 to 1910 he held a similar post at West Point Military Academy, New York, where he composed his famous march ''West Point Forever'' and his equally notable hymn ''The Corps''. During his two years in the Belgian capital he had studied composition under Theophile Ysaye, the pianist-composer, younger brother of distinguished conductor-violinist Eugene. Over the next two decades Harling achieved considerable esteem in the U.S. as a composer. The continual development of his artistry is revealed in his output of more than a hundred published works: classical concert pieces (e.g., ''Venetian Fantasy'' and the symphonic poem ''Chansons Populaires''); cantatas; church music (his sacred idiom was influenced by his early schooling and occupation); a number of popular songs; music for stage plays; a Jazz Concerto; large religious choral works, such as ''Exordium and Psalms'', ''A Bible (Old Testament) Trilogy'', ''The Lord is My Shepherd''; etc. In May 1918 one of his biggest choral works, ''The Miracle of Time'' was given a gala premiere at the Tri-City Festival, Newark, New Jersey; another, ''Before the Dawn'', was first performed in 1933 at the Hollywood Bowl. On December 26, 1925, the Chicago Civic Opera Company premiered his one-act opera, ''A Light From St. Agnes'', in June 1929 it was staged in Paris, France. His lyric drama, ''Deep River'', was successfully presented in New York in 1926.

When the depression hit the world of American music simultaneously with the advent of Talkies, W. Franke Harling signed with Paramount to contribute songs, incidental music and scores to major films in Hollywood, starting with Ernst Lubitsch's ***MONTE CARLO,*** David O. Selznick's ***HONEY*** and Ruth Chatterton's ***THE RIGHT TO LOVE*** (all released in 1930). Throughout the thirties he broke a lot of new filmusic ground, working for Paramount---and for Warners, RKO, Universal, Columbia and United Artists--on pictures starring Gary Cooper, Bette Davis, William Powell, Barbara Stanwyck, George Brent, James Cagney, Marlene Dietrich, Pat O'Brien, Loretta Young, Paul Lucas, Jeanette MacDonald, Spencer Tracy, John Wayne, Margaret Sullivan, George Raft, Sylvia Sydney, Fred MacMurray, etc. He collaborated with Richard Hageman, John Leipold and Leo Shuken on the 1939 Academy Awarded score for ***STAGECOACH.*** His film activities decreased in the 1940's as he approached his 60th year, and he turned again to writing for the concert hall. In 1944 he composed his symphonic tone poem ''Monte Cassino, In Memoriam''; in 1946,

The Career of W. Franke Harling

by Philip J. S. Hammond

Three Elegiac Poems, for cello and orchestra. He died on November 22, 1958.

Harling's most productive movie year was 1932, when he scored: ***MEN ARE SUCH FOOLS*** for RKO; ***THE BITTER TEA OF GENERAL YEN*** for Columbia; ***SHANGHAI EXPRESS, THE MIRACLE MAN, THIS IS THE NIGHT*** (with songs by Ralph Rainger. Cary Grant's first picture), ***MADAME BUTTERFLY*** and three more Lubitsch films---***ONE HOUR WITH YOU*** (music Director), ***BROKEN LULLABY*** and ***TROUBLE IN PARADISE***---for Paramount; and ***PLAY GIRL, THE EXPERT, FIREMAN SAVE MY CHILD, THE RICH ARE ALWAYS WITH US, ONE WAY PASSAGE*** (Harling's winsome, Hawaiian styled love-song, "Where Was I?", with lyrics by Al Dubin, was extensively used in Warner's 1940 remake entitled ***'TIL WE MEET AGAIN,*** to orchestral arrangements by Ray Heindorf), ***SO BIG, WINNER TAKE ALL, TWO SECONDS, WEEKEND MARRIAGE*** and ***STREET OF WOMEN*** for Warner Bros.

His score for Lubitsch's cynical comedy-thriller ***TROUBLE IN PARADISE***, is typical. The film tells of two charming international crooks, Gaston (Herbert Marshall) and Lily (Miriam Hopkins), who begin a flirtation in Venice and continue it in Paris, where they plan to fleece a rich widow, Madame Colet (Kay Francis); Gaston falls for the widow, but eventually renounces both her and her wealth, and departs for Madrid with Lily. Harling's scoring is polished, economical and sure-footed; every bar is relevant and his tunes are well-shaped. About 25 of the film's 80 minutes contain music. Over the opening credits, an ardent operatic tenor sings Harling's romantic title ballad (lyrics by Leo Robin). The melody has a tango dance rhythm and becomes Gaston and Madame Colet's love theme, sounding sultry and sensuous early on, but fragile and poignant in their final scenes together. A gondolier is heard singing "O Solo Mio" while Gaston, disguised, robs Francois (Edward Everett Horton) at the Grand Hotel, Venice; the initial notes of the tune recur, with increased urgency, each time Francois encounters Gaston in Paris and tries to identify his suspiciously familiar face. A French radio commercial jingle advertizes Madame Colet and Company's perfume, and this sprightly piece of Parisian frou-frou accompanies Madame as she goes shopping. For the Paris theatre sequence there is a 3-minute opera excerpt. A buffo scherzo satirizes Francois and the Major (Charles Ruggles), Madame's two pompous admirers; an elegant waltz adorns the dinner-party scene; the jealous Lily flounces out of a room to an explosive brass climax, which is repeated when she flounces back in again. Gaston and Lily's theme, a lovely, tinkling, Venetian barcarole, is pure moonlight and champagne, floating in and out of the picture in different featherweight arrangements, mostly for mandolin and strings. The spiralling variation leading up to the finale expresses the joy of their reunion, and simulates the sound of the spinning taxi wheels as Gaston drives off with Lily. The tune is played allegro over the end credits.

Some of W. Franke Harling's later film scores: ***1933: A Man's Castle; Cradle Song; A Kiss Before the Mirror; By Candlelight. 1934: The Scarlet Empress*** (with John Leipold: adaptation of Mendelssohn and Tchaikovsky); ***One More River. 1935: So Red the Rose. 1936: The Golden Arrow*** (with Heinz Roemheld); ***I Married a Doctor; China Clipper. 1937: Souls at Sea*** (with Milan Roder); ***Mountain Justice. 1938: Men With Wings*** (with Gerard Carbonara). ***1939: Stagecoach*** (in collaboration: Oscar-winning score). ***1941: Penny Serenade*** (the film in which heroine Irene Dunne introduces flashbacks with her combined scrapbook and record album, playing old records of "Missouri Waltz", "You Were Meant for Me", "Poor Butterfly" and "Moonlight and Roses"); ***Adam Had Four Sons; Adventures In Washington. 1942: The Lady Is Willing. 1946: The Bachelor's Daughters.***

THE MAX STEINER CHRONOLOGY

by ALBERT K. BENDER
Director-Founder M.S.M.S.

MAXIMILIAN RAOUL WALTER STEINER

Born	Vienna, Austria — May 10, 1888
Education	Vienna School of Technology Imperial Academy of Music
Schooling Feats	When 15 years of age, won the Academy's gold medal for the remarkable feat of completing the eight year course in one year.
Teachers	Studied under Robert Fuchs, Herman Groedner and Gustav Mahler.
Musical Instruments	Adept at bass fiddle, violin, piano, organ and trumpet.
Parental Background	Grandfather, for whom he was named, owned famous Theatre an der Wien. Father, Gabor, built the famous ferris wheel in Vienna. Mother, Maria, owned three of Vienna's leading restaurants. The friends of the family included Johann Strauss and Jacques Offenbach. Richard Strauss was Max's godfather.
At Age 16	Wrote book, lyrics and music for a musical comedy called "The Beautiful Greek Girl" which was presented at the Orpheum Theatre in Vienna with Max himself conducting. Had a year run.
1906	London, conductor for the London Company. Eight years a theatre, vaudeville, opera and symphony orchestra composer and conductor. He was also a concert pianist.
1914	New York City, conducted and orchestrated on Broadway, and on tour. Worked with Victor Herbert, George Gershwin, Jerome Kern, George White and Vincent Youmans, for a period of fifteen years.
1929	Christmas Day, arrived in Hollywood. Started work for RKO-Radio. First film, Rio Rita.
1930	Made head of RKO's Music Department.
1933	Great scoring of KING KONG.
1934	First Oscar Nomination — Lost Patrol.
1935	First Academy Award for "The Informer". Gold medal from King of Belgium, and the World Cinema Medal at the Venice Film Festival.
1936	After 111 pictures for RKO replaced by new music director. Went to work for David O. Selznick.
1937	Worked for Warner Bros. with first score "The Charge of the Light Brigade".
1939	Composed greatest music score to date — "Gone With the Wind". Only 30 minutes of GWTW's 222 minutes are without music. Nominated for Academy Award, but did not win.
1940	Academy nomination for "The Letter".
1941	Academy nomination for "Sergeant York".
1942	Second Academy Award for "Now, Voyager".
1943	Academy nomination for "Casablanca".

The Max Steiner Chronology
(Continued)

1944 Academy Award for "Since You Went Away". Also Academy Nomination for "The Adventures of Mark Twain".

1944 Went to work completely for Warner Bros.

1945 Academy nomination for "Rhapsody in Blue".

1946 Academy nomination for "Night and Day".

1947 Academy nomination for "Life With Father".

1948 At Venice Film Festival won World Award for his score "Treasure of the Sierra Madre".
Academy nomination for "Johnny Belinda" and "My Wild Irish Rose".

1949 Academy nomination for "Beyond the Forest".

1950 Academy nomination for "The Flame and the Arrow".

1952 Academy nomination for "Miracle of Our Lady of Fatima".

1954 Columbia Pictures — Academy nomination for "The Caine Mutiny".

1955 Academy nomination for "Battle Cry".

1956 Composed great score for "Helen of Troy". Closest thing to an opera, in scoring. Beautiful music for film "Death of a Scoundrel".

1957 Great score for "Band of Angels".

1958 Scored "Marjorie Morningstar".

1959 Scored both "John Paul Jones" and "Summer Place". The latter sold in the millions as a popular song.

1960 Scored "Ice Palace" and "Dark at the Top of the Stairs".

1961 "Parrish" big score for this year, also "Susan Slade".

1965 Last film for Walt Disney — "Those Calloways".
Formation of "The Max Steiner Society" by Albert K. Bender in Bridgeport, Conn. to pay honor to this great man of film music.

1966 Presented with scroll by Max Steiner Music Society naming him **DEAN OF ALL FILM MUSIC.** Our Director-Founder, Albert K. Bender met the maestro for the first time when our director moved to California from Conn. Project Steiner tapes released to members.

1967 Birthday party for our dear Max celebrating his 79th birthday. **GONE WITH THE WIND** has another release to the nation. **Ten Trees** planted in Tel-Aviv in Honor of Max Steiner by Samuel Sternberg, Israeli Rep. Honorary members joined this year: John Ford; Percy Faith; Ronald Reagan; Troy Donahue; Connie Stevens; Joan Crawford; Ray Heindorf; Ron Goodwin; Roger Williams; George Korngold; Richard Rodney Bennett; Ferrante and Teicher; James Bernard; Fred Astaire; Merian C. Cooper. Idea for **Max Steiner Annual** conceived; Max Steiner receives fourth place award in the Laurel Awards for 1967; New album of **GWTW** released by MGM to coincide with release of film.

The Max Steiner Chronology
(Continued)

1968 40th Annual Academy Awards honors Max Steiner with **OVERTURE** of Max's music, conducted by **Elmer Bernstein** and the Academy Award Orchestra. **ASCAP** pays tribute to Max on his 80th birthday, with special plaque. Three Radio Stations honor Max with special programs. New Honorary members: Morton Gould; Mel Torme; Janette Scott Torme; Ed Ames; Frank Skinner; David Raksin; Ken Darby; Arthur Fiedler; Ernest Schoedsack. Max Steiner's music received **Pride of Place** at the **TARA BALL** in London, England.

1969 Max celebrates 81st Birthday with party at his home. New Honorary members: Elmer Bernstein; Vincent Price; Miklos Rozsa; Hugo Friedhofer; Otto Preminger; Busby Berkeley; Geraldine Fitzgerald; Robert Goulet; George Murphy. Radio Stations honor Max: WVTS-Terre Haute, Ind; Israel KOL Voice of Israel; WHAS, Louisville, Ky.; WISH-TV, Indianapolis, Ind. **Max Steiner Film Festival** in San Francisco for 4 weeks.

1970 Max Steiner Annual Awards presented for first time. Max celebrates his 82nd Birthday with gala party at his home with special guest Elmer Bernstein; Presented with special gift from the Eduard Strauss family of Vienna. Honorary members: Muir Mathieson and Nino Rota.

1970 Honorary members for this year: Ernest Gold; Hans J. Salter; John Waxman; Frank Capra; Charles Gerhardt. **Bette Davis** is named **HONORARY DIRECTOR** of Max Steiner Music Society. Two radio programs honor Max --WDET, Detroit, Mich.; and WTXA, Ohio. Steiner awards to: **Franz Waxman** and **Dr. Miklos Rozsa.** Steiner Korngold Film Festival in London; Readers Digest released **MOOD MUSIC FROM THE MOVIES** with some of Max's music. Max Steiner placed in Golden Book of Jeruselem, April 21st. ***OUR BELOVED MAX IS CALLED AWAY TO CONDUCT A SPECIAL HEAVENLY SYMPHONY***-- Passed away on December 28, 1971 after long illness. Services held on December 30th, and interred in Forest Lawn in Glendale. Eulogies given by: **David Raksin; Elmer Bernstein** and **Merian C. Cooper.** (Full account in **Memorial Issue).**

1972 **MANY TRIBUTES PAID TO MAX STEINER.** Jack Warner becomes Honorary Member. Mrs. Max Steiner named Honorary President of the Max Steiner Music Society. Steiner Awards to **Victor Young** and **Elmer Bernstein.** John Wayne becomes honorary member. Mrs. Steiner grants permission for MSMS to copy the private record collection of her husband. James Reising starts the **Max Steiner Music Library** for members. RCA starts its famous **FILM MUSIC ALBUMS** with first one by Korngold, THE SEA HAWK. This to be followed by at least ten more by all famous film composers. Dimitri Tiomkin becomes honorary member. **NOW, VOYAGER** album released by RCA of all Steiner Music. Board of Supervisors in Los Angeles adjourned in his honor Jan. 4.

1973 Max Steiner awards to **Max Steiner** and **Dimitri Tiomkin.** Adolph Zukor and Hal Wallis become honorary members. Five trees planted in Tel-Aviv for our Honorary President, Mrs. Max Steiner; Five also planted for our Director-Founder, Mr. Albert K. Bender. Our Director speaks at University of Calif. Motion Picture Hall of Fame Award, March 2nd.

The Max Steiner Chronology
(Continued)

1974 **CASABLANCA** album released by RCA; Paul Henreid becomes Honorary member. Steiner awards to **Bernard Herrman** and **Jerry Goldsmith.** SPECIAL TRIBUTE ISSUE OF ANNUAL HONORING MAX STEINER on **TENTH ANNIVERSARY OF MSMS.** Ray Bradbury new honorary member. Paul Weston becomes honorary member with promise of releasing film music album in future. Herbert Stothart, Jr. visits our Director-Founder and becomes honorary member.

1975 Steiner Awards to **Dr. Miklos Rozsa** and **Bernard Herrmann. MAX STEINER: THE RKO YEARS** is released to members by Tony Thomas. Elmer Bernstein starts his Film Music Record Club with first album being released of Max Steiner's music for HELEN OF TROY and SUMMER PLACE. MAX GETS HIS STAR ON THE WALK OF FAME IN HOLLYWOOD, CALIF. with large gathering of friends, at the Brown Derby. The host of the affair was Mrs. Max Steiner. EVENT WAS TELEVISED.

1976 BICENTENNIAL ISSUES OF ALL MSMS PUBLICATIONS.
Max Steiner Awards to **Roy Webb** and **Alex North.** Ennio Morricone becomes honorary member; Fred Steiner also joins our honoraries. BIG EVENT OF THE YEAR MADE POSSIBLE BY OUR HONORARY PRESIDENT MRS. LEE STEINER. LARGE GATHERING OF MEMBERS IN LONDON ENGLAND ON OCTOBER 24th at the Berkeley Hotel to commemorate the first authentic recording of the film music for **KING KONG** by Max Steiner. Mrs. Steiner honored with scroll placing her in **THE GOLDEN BOOK OF JERUSALEM.** Our Director-Founder, A. K. Bender, similarly honored. THIS IS ONE OF THE FINEST TRIBUTES TO HER HUSBAND AND WE ARE ALL GRATEFUL TO HER FOR THIS NEVER TO BE FORGOTTEN EVENT. **MAX STEINER: WARNER YEARS** released.

1977 Year MSMS discontinued newsletters and annual and started with first full size **JOURNAL.** Max Steiner awards to **Dimitri Tiomkin** and **Ernest Gold. Since You Went Away** album by Tony Thomas, Citadel Records.
Pursued and The Searchers album by Citadel Records.

IT IS UP TO YOU AND MSMS

What the future holds for the Max Steiner Chronology remains with you and your society. We must all strive to do more and better things to honor the Dean of Film Music. Let us all work on new projects. We really should have a postage stamp honoring the FOUNDER OF FILM MUSIC. He should get an HONORARY ACADEMY AWARD for his great filmusic GONE WITH THE WIND. There are many things that can be done, and we must put our effort into making them become a reality. WE MADE HIS STAR SHINE on the WALK OF FAME, so we can make him shine in many other ways.

1929 Rio Rita

1930 Dixiana, Half Shot at Sunrise, Check and Double Check

1931 Beau Ideal, Cimarron, Kept Husbands, Transgression, Traveling Husbands, The Gay Diplomat, Consolation Marriage, Are These Our Children?, Cracked Nuts, The Public Defender, The Runaround, Fanny Foley Herself, Way Back Home, Secret Service.

1932 The Lost Squadron, Symphony of Six Million, Westward Passage, Is My Face Red?, What Price Hollywood?, Roar of the Dragon, The Most Dangerous Game, Thirteen Women, A Bill of Divorcement, Little Orphan Annie, The Sport Parade, The Conquerors, Rockabye, The Half Naked Truth, The Animal Kingdom, Men of Chance, Girl of the Rio, Ladies of the Jury, Young Bride, State's Attorney, The Phantom of Crestwood, Renegades of the West, Secrets of the French Police, Penguin Pool Murders.

1933 No Other Woman, The Monkey's Paw, Cheyenne Kid, Lucky Devils, Topaze, The Great Jasper, So This is Harris, Our Betters, Christopher Strong, KING KONG, Sweepings, Diplomaniacs, The Silver Cord, Emergency Call, Melody Cruise, Bed of Roses, Flying Devils, Double Harness, Headline Shooter, Before Dawn, No Marriage Ties, Morning Glory, Blind Adventure, Rafter Romance, One Man's Journey, Midshipman Jack, Ann Vickers, Ace of Aces, Chance at Heaven, Aggie Appleby-Maker of men, After Tonight, The Right of Romance, Little Women, If I Were Free, SON OF KONG, Flying Down to Rio, Son of the Border, Professional Sweetheart, A Preferred List.

1934 The Meanest Gal in Town, Long Lost Father, Two Alone, Man of Two Worlds, ***The Lost Patrol,*** Keep Em Rolling, Success at Any Price, Spitfire, This Man is Mine, Sing and Like It, The Crime Doctor, Finishing School, Where Sinners Meet, Stingaree, Strictly Dynamite, Murder on the Blackboard, The Life of Vergie Winters, Let's Try Again, Of Human Bondage, We're Rich Again, Bachelor Bait, His Greatest Gamble, Their Big Moment, Hat, Coat and Glove, The Fountain, Down to Their Last Yacht, The Age of Innocence, The Richest Girl if the World, Dangerous Corner, ***The Gay Divorcee,*** Wednesday's Child, Gridiron Flash, By Your Leave, Anne of Green Gables, The Silver Streak, The Little Minister, The Dancing Millionaire.

1935 Roberta, Star of Midnight, ***The Informer,*** Break of Hearts, SHE, Alice Adams, Top Hat, The Three Musketeers, I Dream Too Much.

1936 Follow the Fleet, Little Lord Fauntleroy, ***The Charge of the Light Brigade, The Garden of Allah.***

1937 God's Country and the Woman, Green Light, A Star is Born, Kid Gallahad, Slim, That Certain Woman, The Life of Emile Zola, Submarine D-1, First Lady, Tovarich, Lost Horizon (conducted only).

1938 Gold Is Where You Find It , ***Jezebel***, Crime School, White Banners, The Amazing Dr. Clitterhouse, Four Daughters, The Sisters, Angels With Dirty Faces, The Dawn Patrol

1939 They Made Me A Criminal, The Oklahoma Kid, Dodge City, ***Dark Victory***, Confessions of a Nazi Spy, Daughters Courageous, Each Dawn I Die, The Old Maid, Dust Be My Destiny, We Are Not Alone, Four Wives, ***GONE WITH THE WIND,*** Intermezzo

1940 Dr. Ehrlich's Magic Bullet, Virginia City, All This and Heaven Too, City for Conquest, A Dispatch to Reuter's, ***The Letter***, The Santa Fe Trail.

1941 The Great Lie, Shining Victory, The Bride Came C.O.D., Dive Bomber, ***Sergeant York***, One Foot in Heaven.

FILMS OF THE STEINER YEARS
(Continued)

1942 They Died With Their Boots On, Captains of the Clouds, In This Our Life, The Gay Sisters, Desperate Journey, ***Now, Voyager.***

1943 ***Casablanca***, Mission to Moscow, Watch on the Rhine, This Is The Army.

1944 Passage to Marseille, ***The Adventures of Mark Twain, Since You Went Away***, Arsenic and Old Lace, The Conspirators.

1945 Roughly Speaking, The Corn is Green, Mildred Pierce, Tomorrow is Forever, San Antonio, ***Rhapsody in Blue.***

1946 My Reputation, Saratoga Trunk, One More Tomorrow, A Stolen Life, The Big Sleep, Cloak and Dagger, ***Night and Day***, Her Kind of Man.

1947 The Man I Love, The Beast With Five Fingers, Pursued, Love and Learn, Cheyenne, The Unfaithful, Deep Valley, ***Life With Father***.

1948 The Treasure of the Sierra Madre, My Girl Tisa, The Voice of the Turtle, ***My Wild Irish Rose***, Winter Meeting, The Woman in White, Silver River, Key Largo, ***Johnny Belinda***, Fighter Squadron, The Decisions of Christopher Blake, April Showers.

1949 The Adventures of Don Juan, South of St. Louis, A Kiss in the Dark, Flamingo Road, The Fountainhead, White Heat, Without Honor, ***Beyond the Forest***, Mrs. Mike, The Lady Takes a Sailor.

1950 Caged, ***The Flame and the Arrow***, The Glass Menagerie, Rocky Mountain, Dallas, Breaking Point, Young Man With a Horn.

1951 Operation Pacific, Sugarfoot, Lightning Strikes Twice, On Moonlight Bay, Raton Pass, Jim Thorpe—All American, Force of Arms, Close to My Heart, Distant Drums, I Was a Communist for the FBI, Come Fill the Cup.

1952 Room For One More, The Lion and the Horse, Mara Maru, The Miracle of Our Lady of Fatima, Springfield Rifle, The Iron Mistress, The Jazz Singer.

1953 Trouble Along The Way, So This Is Love, By the Light of the Silvery Moon, The Desert Song, So Big, The Charge at Feather River, This Is Cinerama.

1954 The Boy From Oklahoma, ***The Caine Mutiny,*** King Richard and the Crusaders.

1955 The Violent Men, ***Battle Cry,*** The Last Command, The McConnell Story, Illegal.

1956 Hell on Frisco Bay, Helen of Troy, Come Next Spring, Bandido, Death of a Scoundrel, The Searchers.

1957 China Gate, Band of Angels, Escapade in Japan.

1958 All Mine to Give, Darby's Rangers, Fort Dobbs, Marjorie Morningstar.

1959 The Hanging Tree, John Paul Jones, The FBI Story, A Summer Place, Cash McCall.

1960 Ice Palace, The Dark at the Top of the Stairs.

1961 The Sins of Rachel Cade, Parrish, Susan Slade, Portrait of a Mobster, Majority of One, A Distant Trumpet.

1962 Rome Adventure.

1963 Spencer's Mountain.

1964 Youngbloode Hawke.

(Continued)

1965 Two on a Guillotine, FBI Code 98, Those Calloways (Angel, Wild Geese).

NOTE: All of the films in italics in the listings were either Academy Award or Academy Nominations for the music therein. Mr. Steiner wrote the Warner Bros. trademark music. This was originally part of his score for GOLD IS WHERE YOU FIND IT. He did not write the music for SILVER STREAK.

MAX STEINER'S SONGS FROM THE MOVIES

"Devotion"--Consolation Marriage, RKO 31--Marc Connelly; ***"Out of the Blue"***--Bird of Paradise, RKO 32--Edward Eliscu; ***"Run Around"***--Carnival Boat, RKO 32--Max Steiner; ***"The Blue Lagoon"***--Christopher Strong, RKO 33; ***"Morena"***--Christopher Strong, RKO 33; ***"Buy A Kiss"***--After Tonight, RKO 33; ***"Josephine"***--Little Women, RKO 33--Val Burton & Will Jason; ***"Beach Boy Bolero"***--Down To Their Last Yacht, RKO 34--Ann Ronell; ***"Once You're Mine"***--Stingaree, RKO 34--Edward Eliscu; ***"I Can't Waltz Alone"***--Alice Adams, RKO 35--Dorothy Fields; ***"A Star is Born"***--A Star is Born, Selznick 37; ***"Dust Be My Destiny"***--Dust Be My Destiny, WB 39--Jack Scholl; ***"My Own True Love"***--Gone With the Wind, Selznick MGM 39; ***"It Can't Be Wrong"***--Now, Voyager, WB 43--Kim Gannon; ***"Orchid Moon"***--The Conspirators, WB 44; ***"Someday I'll Meet You Again"***--Passage to Marseille, WB 44--Ned Washington; ***"While You're Away"***--My Reputation, WB 46--Stanley Adams; ***"Goin' Home"***, ***"As Long As I Live"***--Saratoga Trunk, WB 46--C. Tobias; ***"Tomorrow is Forever"***--Tomorrow is Forever, RKO 46--C. Tobias; ***"Goin' Back to Old Cheyenne"***--Cheyenne, WB 47--Ted Koehler; ***"Deep Valley"***--Deep Valley, WB 47--Charles Tobias; ***"Kathy"***, ***"Ben Hur Drip"***, ***"Tall in the Saddle"***--Mrs. Mike, UA 49--Ned Washington; ***"Sugarfoot"***--Sugarfoot WB 51; ***"Honey Babe"***--Battle Cry, WB 55; ***"Consuella"***--Last Command, REP. 55--Mack David; ***"One Wish"***--Helen of Troy, WB 56--C. Tobias; ***"Summer Place"***--Summer Place, 56; ***"On My Way"***--Youngbloode Hawke, 64; ***"Angel"***--Those Calloways, Disney BV 65--Livingston & Evans.

Laurel Awards

First Place: 1949; 1952; 1953; 1954; 1956; 1957; 1958; 1960

Other Awards

Officier De L'Academie Francaise
Cinema Exhibition Congress Medal — Brussels
World Cinema Congress Medal — 1936
Golden Globe Award — 1947
Cinema Exhibition Award — Vienna 1948
Italian Medal — 1936
Wisdom Award of Honor — 1966

NEW SOUNDTRACKS

IMPORTS

Namara Music 79001-798	Mohammad Messenger of God	Maurice Jarre
EMA 782--EMI Records	Cross Of Iron	Ernest Gold
EMI-C066-14406	Providence	Miklos Rozsa
PYE #NSPH 28504	Jesus of Nazareth	Maurice Jarre
POLYDOR Super 2383440	Film Themes of Miklos Rozsa	

USA RELEASES

20TH CENTURY FOX 2T-541	STAR WARS	John Williams
MCA RECORDS	Rollercoaster	Lalo Schifrin
UA LA762H	A Bridge Too Far	John Addison
Casablanca Records	The DEEP	John Barry
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Entr' Acte	The Spirit of St. Louis	

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COLUMBIA RECORDS	WAR AND PEACE	Nino Rota
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ENGLAND

CLASSIC FILM SCORES	National Philharmonic Orchestra conducted by Charles Gerhardt RCA LSB4116	

Fanfares for motion pictures: McHugh: Universal; Waxman: Metro Goldwyn Mayer; Newman: Selznick International and 20th Century Fox; Steiner: Warner Bros.; Film Scores: Korngold: Captain Blood--Overture; Elizabeth and Essex: Elizabeth's Theme; Steiner: Now, Voyager--Love Scene and Finale; Gone With The Wind--Polka; Caine Mutiny: March; Herrman: Citizen Kane-- Salammbo's aria; King of the Khyber Rifles--Attack on the Mountain Stronghold; Rozsa: Knights of the Round Table--Hawks in Flight; Julius Caesar--Overture; Waxman: Objective, Burma: Parachute Drop; Peyton Place: Original Main Title; Tiomkin: The Guns of Navarone--Prelude; The Thing From Another World: Suite; Amfitheatrof: Salome: Dance of the Seven Veils. Available in July in England.

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CT: JF-1	**THE NIGHTCOMERS.** JERRY FIELDING. Original.
CT: MS-3/4	**SINCE YOU WENT AWAY.** The complete score (95 minutes) by Max Steiner. A 2-LP set, limited edition, produced for the Max Steiner Music Society. $12.00 set plus postage.
* CT: MS-5	**PURSUED** and **THE SEARCHERS.** Two suites by Max Steiner from the original soundtrack. Limited Edition, produced for the Max Steiner Music Society. Art work by **James Pavelek.**

* **PURSUED** and **THE SEARCHERS** IS A NEW RELEASE IN MAY 1977 AND IS AN EXCELLENT RECORDING.

Notice regarding above record release. The labels have been reversed in production. Pursued is Searchers and Searchers is Pursued. Tony Thomas extends his apologies that this has happened.

NEWS FROM OUR FRENCH BRANCH

by GERALD FICHTER

It took us a year to make known to French film music buffs the existence of the MSMS via two radio programs, an advertisement in a popular Cinema Magazine and the distribution of leaflets. All this has produced for us the official total of over 30 members in one year. Since our efforts in this vein, we have noted many more sound track albums being produced in France than prior to our announcements. The only problem is that the interest has been given to recent films, rather than to those of the masters of filmusic of the past.

Some record shops here in Paris do sell discs made in USA, Great Britain and Japan and members are then introduced to many of the masters in this way.

Our aim is to keep the general public informed on these disc releases, by means of our publication, a newsletter discussing filmography and discography as well as different techniques of composing for the 7th Art.

Our first newsletter was well received, and our next one should be more promising. We feel that in France it is impossible to maintain a film-music society devoted to the works of only one composer, therefore, we sincerely feel that it is indispensable to familiarize people with Max Steiner's music by presenting the film-music in all of its aspects. Our 2nd newsletter will deal with not only Max Steiner, but Miklos Rozsa, and an article on the 1976 Filmharmonic Concert in London.

Members seem to prefer records to tapes, such as the recent Tony Thomas albums of **THE RKO YEARS; THE WARNER YEARS; SINCE YOU WENT AWAY,** and **PURSUED—THE SEARCHERS.**

One of our Swiss members has written: "Pronouncing names such as Max Steiner; Victor Young; Miklos Rozsa; Erich Korngold; Dimitri Tiomkin and others, makes my ears pick up the sound of lovely music. We must do the maximum to make known and love their beautiful music universally. I believe this is celestial music, and let's have more of it".

With our best regards and appreciation to Mrs. Lee Steiner and Albert K. Bender, we will continue with perseverance to perpetuate what we have undertaken more than ten years ago--the glorious music of the pioneer of the 7th Art---our Max Steiner.

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CANADIAN BRANCH: Members send their sympathy to our Canadian Rep., **Charles Odell** on the death of his dear mother.

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IRISH BRANCH

Our capable Irish Rep., **Joseph Doherty** informs me that the Irish Branch is going strong and holds regular meetings each month to discuss film music and Max Steiner. **Joe Doherty** has also appeared on Irish Radio and TV programs to promote MSMS.

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ISRAELI BRANCH

Dr. Samuel Sternberg, our Israeli Rep. has been lecturing at colleges in Tel-Aviv on the importance and benefits of music, especially that of Max Steiner on improving ones life, health and well being. **Dr. Sternberg** is a devoted Max Steiner fan.

John E. Quincey, our past European Director has been named an HONORARY MEMBER OF MSMS for life.**Bob Blackmore,** Sound Reproduction Director of the British Isles received a **GOLD SEAL CITATION** from Headquarters for his fine work at the recent **LONDON GATHERING** of MSMS members.....**BRIAN A. REEVE, REPRESENTATIVE, acting,** and Sound Reproduction Director for Europe still doing his best to keep the MSMS in the limelight in his country despite the fact that the branch has ceased to operate officially.

ALSO FROM GREAT BRITAIN: New album by **CHARLES GERHARDT** to be released in England. **CLASSIC FILM SCORES RCA LSB4116.** Some repeats from previous releases in the series, plus some new ones omitted from other albums. Due for release in July in England only. **This album includes suite from Tiomkin's "THE THING".**

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UNITED STATES: GOLD SEAL CITATIONS PRESENTED

Gold Seal Citations have been presented to **TONY THOMAS** for his great album releases of Max Steiner Music; **PAUL WESTON** for his recent album release of CINEMA CAMEOS.

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ITALY: There have been inquiries about opening an Italian Branch.

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OUR HONORARY DIRECTOR: BETTE DAVIS was presented with the **LIFE-TIME ACHIEVEMENT AWARD** presented by the American Film Institute at a large HOLLYWOOD GATHERING.

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PANDRO S. BERMAN, received the Irving Thalberg Award at the recent Academy Awards Presentation. He produced many of the films of Katharine Hepburn and Astaire/Rogers for which Max Steiner did the music.

****

GERMANY: FRITZ RASP, HONORARY MEMBER OF THE MSMS passed away Nov. 30th, 1976. Great actor in German films. He was 85.

DID YOU ENJOY THIS JOURNAL?

If you were impressed by this new enlarged MSMS Journal, please let us know so that we will continue with it in the new year. If at all possible, we could put out two such Journals each year providing members are willing to support the effort.

LET US HEAR FROM YOU NOW.

Let us know how we can improve it!

THE MAX STEINER MUSIC SOCIETY

HONORARY PRESIDENT: Mrs. Max Steiner

FIRST HONORARY DIRECTOR: Miss Bette Davis

Society founded in 1965 in Bridgeport, Conn., U.S.A. by Director-Founder Albert K. Bender with the main aim of perpetuating the music of the Dean of Film Music, Max Steiner. Max Steiner Journal published irregularly. Annual membership fee determined each year and members are notified. A NON-PROFIT organization. Manuscripts and photos property of MSMS unless otherwise stated before hand. Material sent at senders own risk. Our twelfth year as a film-music society.

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Photo of the London Gathering at the Berkeley Hotel on Oct. 24, 1976
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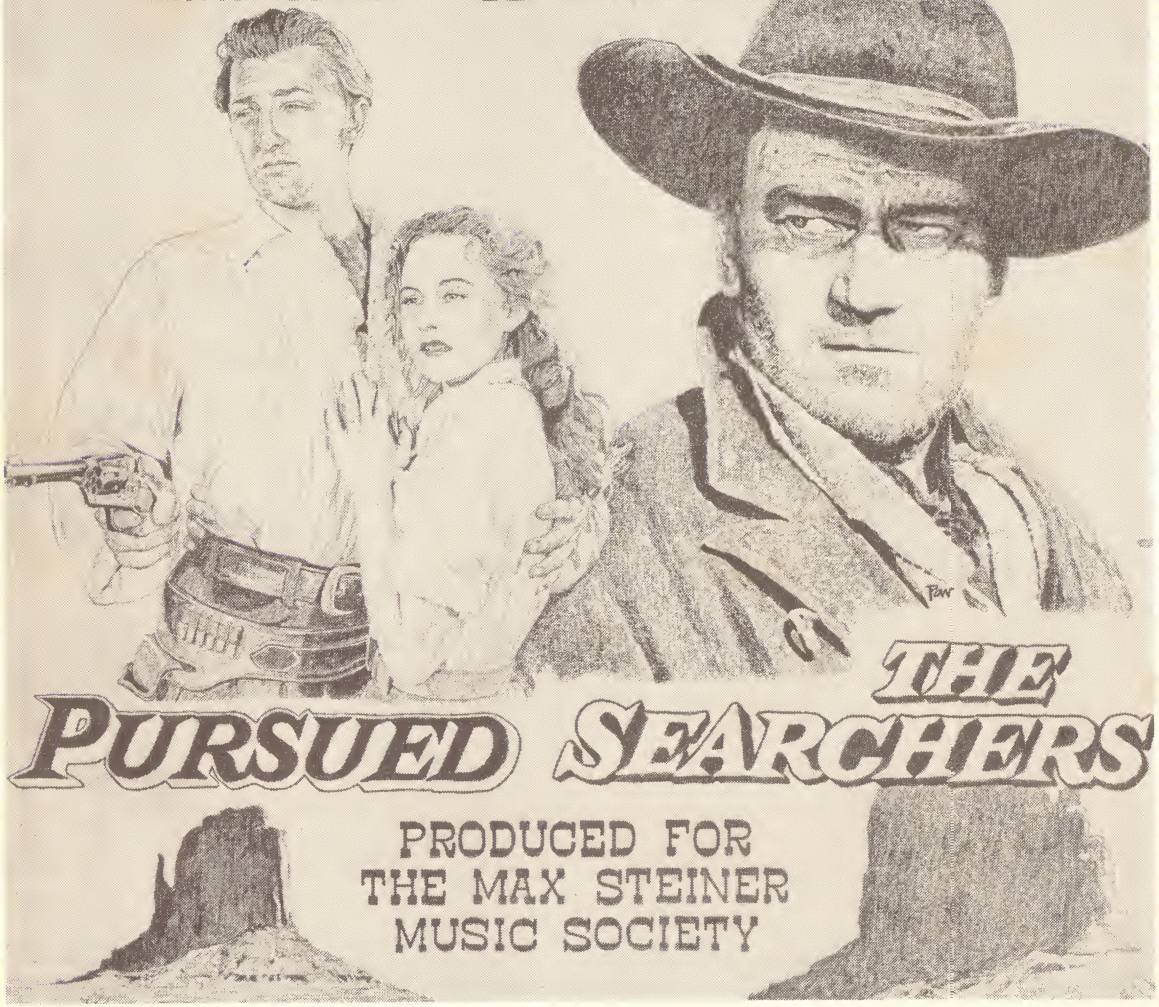

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